

SEATTLE
REEP

WORLD PREMIERE



BRUCE

Play Guide

Music by Richard Oberacker
Book & Lyrics by Robert Taylor
and Richard Oberacker

Based on the book *The Jaws Log* by Carl Gottlieb

DIRECTED AND CHOREOGRAPHED BY DONNA FEORE

TABLE OF CONTENTS

- 3** A Note from the Youth Engagement Team
- 4** Imagination Overcoming Obstacles
- 5** Names You Should Know
- 8** *Jaws* by the Numbers
- 9** Movies Referenced in *Bruce*
- 11** Glossary

A NOTE FROM YOUTH ENGAGEMENT

Dear Theatergoer,

Prior to the announcement of *Bruce* coming to the Seattle Rep mainstage, I had never seen *Jaws*. I took the liberty of watching the movie, and was surprised to find how much I already knew about this film. You see, you don't need to see *Jaws* to know *Jaws*. Whether it's the classic two-note "shark" theme that has become synonymous with impending danger, or the story of its infamous animatronic shark, *Jaws* has been a pop culture constant since its release in 1975.

As an avid watcher of the Discovery Channel's classic series, *How It's Made*, I've always delighted in understanding what it takes to create something from start to finish. For those of you who may be unfamiliar with the long-running documentary series, each episode of *How It's Made* spotlights a seemingly mundane object, and details all the different pieces, people, and mechanisms that work together to develop it, adding curiosity and context to seemingly common things. After watching *Jaws*, *Bruce* felt like a special edition, musical episode of *How It's Made*; shedding light on the chaos and collaboration that went into the development of Spielberg's star-making hit.



Jaws has been a long-time cultural phenomenon, but it's hard to understand while watching the film just how many components went into developing something of this grandeur. Carl Gottlieb wrote *The Jaws Log* (*Bruce*'s source material) because *Jaws* was "one of the happiest collaborations of [his] career." *The Jaws Log*, and thereby *Bruce*, makes it abundantly clear that *Jaws* was no easy feat. In fact, *Jaws* nearly tanked; the production was not only tedious but treacherous. At 26, Steven Spielberg's search for realism—insisting to take this film on the open ocean rather than a studio lot—was complicated by shifting tides and rough waters. This led to intense filming constraints, mechanical errors, boating mishaps, and near-drownings. Despite overwhelming concern from Universal Studios executives, angry locals in Martha's Vineyard, and Steven's own self-doubt, the team behind *Jaws* persisted, problem-solving when they could, and making compromises when they couldn't. Steven's genius vision managed to become reality thanks to the ambitious (and patient) artists, craftsmen, and experts that surrounded the project.

There's a lot to learn when examining how something comes into being. While *Bruce* is a spectacle (much like the mechanical shark itself), it also shows all of the complicated aspects of production, and at its core shows how valuable and volatile each point of the process can be. The biggest and truest lesson of *Bruce* rings true in every song and scene: Persist. It could be the big one.

Anna Klein
Youth Engagement Apprentice

IMAGINATION OVERCOMING OBSTACLES

Seattle Rep: Where did the idea for this musical come from?

Richard Oberacker (Music, Book & Lyrics) & Robert Taylor (Book & Lyrics): We have known about the story behind the making of this movie for decades – as have millions of film buffs. But it was about 20 years ago that we realized this true story perfectly matched what is often cited as the ideal template for a musical: a hero or heroine has a dream, they set out on a journey to make that dream come true, they overcome many obstacles to finally achieve that dream, and by doing so become a changed and better person while often changing the world around them for the better. It just took us 20 years to find the courage to reach out to Carl Gottlieb and inquire about the rights to his memoir.

SR: How would you describe the writing and music style for *Bruce*?

R&R: First of all, it's important to note that this musical is NOT a parody or a satire. It does not “send up” or spoof the original characters from the film or any of the artists, actors or craftspeople who made the film. However, the musical is often hilarious because the real circumstances and dilemmas that these talented people experienced and survived were often outrageous and required nearly farcical responses to overcome. Even at its most comical, *Bruce* is still a love letter to the many Hollywood legends, large and small, who helped create this iconic film and the then unknown 26-year-old director at the helm of it all, Steven Spielberg. The score is inspired by the authentic sounds of 1973 and 1974. While entirely original, it does tip its hat to the popular musicians of that time: Elton John, a very young Billy Joel, Fleetwood Mac, Chicago, Anne Murray, Carole King, James Taylor, and Three Dog Night, to name a few. The score also draws on the musical vocabularies of popular television and movie themes of the day. And lastly, the sounds of what was happening on Broadway at that time—particularly the more innovative voices—are honored.

SR: Who/what are some of your biggest influences or inspirations in the field?

R&R: The biggest influences on our writing are actually directors. The directors who have broken through to new ways of staging and structuring musicals (and some plays) have inspired us to put on the page material that reads as if it were developed hand-in-hand with some of these masters. For example, the adventurous and sometimes

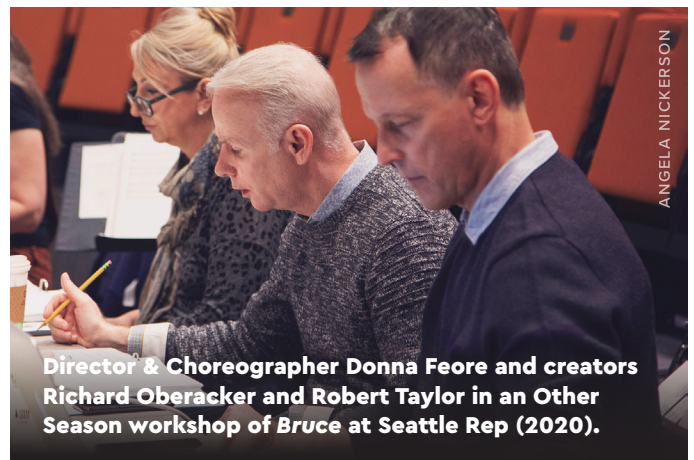
dark subject matter of Harold Prince's most successful works guide us towards stories that are unusual but emotionally compelling. The cinematic layering techniques and transitions of story beats perfected by Michael Bennett guide us to creating scenes that flow swiftly and often play simultaneously. The dreamlike theatricality of Tommy Tune's staging reminds us to trust an audience's imagination. And finally, the traditions of truthful and realistic acting techniques upheld by the great British theater directors Trevor Nunn, Nicholas Hytner, Stephen Daldry, and Sam Mendes inspire us to keep our characters grounded, vulnerable, and always human.

SR: How would you describe *Bruce* in three words?

R&R: Thrill Ride Theater

SR: What do you hope audiences take away from the show?

R&R: The story of what Steven Spielberg and his team went through to finish the movie is one of incredible determination, imagination, and resilience. It is about what happens when everything you believe you have just suddenly disappears and yet you still have to deliver. It's about making art out of nothing. It's about not losing hope in the face of everything falling apart. And most of all, it's about the power of imagination. It is one's imagination that overcomes obstacles. Figuring out how to achieve something without the resources promised takes creativity and ingenuity. This is a message that resonates with everyone, whether you make movies or just need to make dinner. You've got to make it work with what little there is and you simply can't give up.



Director & Choreographer Donna Feore and creators Richard Oberacker and Robert Taylor in an Other Season workshop of *Bruce* at Seattle Rep (2020).

NAMES YOU SHOULD KNOW: THE PEOPLE BEHIND JAWS

GAGE SKIDMORE



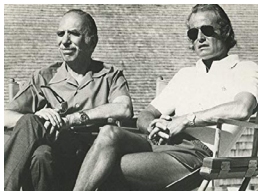
Steven Spielberg

DIRECTOR: Steven Spielberg (born December 18, 1946)

An American film director, producer, and screenwriter. A notable figure of the New Hollywood era, he is the most commercially successful director of all time. Spielberg is the recipient of various accolades, including three Academy Awards (including two Best Director wins), a Kennedy Center honor, a Cecil B. DeMille Award, and an AFI Life Achievement Award. *Time* magazine named him one of the 100 Most Important People of the Century in 2013. Spielberg was only 26 when he directed *Jaws*. Against expectations, the film was a massive critical success; *Jaws* won three Academy Awards, in Best Film Editing, Best Original Dramatic Score, and Best Sound, and grossed more than \$470 million worldwide. It also set the domestic box office record, leading to what the press described as “Jawsmania”, and making Spielberg a household name.

PRODUCER: David Brown (July 28, 1916 – February 1, 2010)

An American film and theater producer and writer who was best known for producing *Jaws*. In 1951, the producer Darryl F. Zanuck hired Brown to head the story department at Zanuck’s studio, 20th Century-Fox. Brown eventually rose to become executive vice president of creative operations. He and Richard D. Zanuck (Darryl’s son), left Fox in 1971 for Warner Bros., but the following year they set out to form their own production company. David Brown and Richard Zanuck were jointly awarded the Irving G. Thalberg Memorial Award by the Academy of Motion Picture Arts and Sciences in 1990 for their achievements in producing films (including *Jaws*).



David Brown and Richard Zanuck

PRODUCER: Richard (Dick) Zanuck (December 13, 1934 – July 13, 2012)

An American film producer. Zanuck was instrumental in launching the careers of directors Tim Burton and Steven Spielberg, who described Zanuck as a “director’s producer” and “one of the most honorable and loyal men of our profession.” In 1972, Zanuck joined with David Brown to form an independent production company called the Zanuck/Brown Company at Universal Pictures. His 1989 film *Driving Miss Daisy* won the Academy Award for Best Picture.

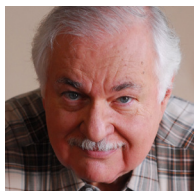


Peter Benchley

AUTHOR & SCREENWRITER:

Peter Benchley (May 8, 1940 – February 11, 2006)

An American author, screenwriter, and ocean activist. He is known for his bestselling novel *Jaws* and co-wrote its film adaptation with Carl Gottlieb. Several more of his works were also adapted for both cinema and television, including *The Deep*, *The Island*, *Beast*, and *White Shark*. Later in life, he became an advocate for marine conservation.



Carl Gottlieb

SCREENWRITER (AND AUTHOR OF THE JAWS LOG):

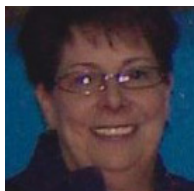
Carl Gottlieb (born March 18, 1938)

An American screenwriter, actor, comedian, and executive. He is best known for co-writing the screenplay for *Jaws* and its first two sequels. Gottlieb was hired as an actor to appear as Harry Meadows, the editor of the local newspaper, in *Jaws*. He was later hired by his friend, Steven Spielberg, to redraft the script, adding more dimensions to the characters, particularly humor. His redrafts reduced the role of Meadows (who still appears in the Town Hall corridor and the Tiger Shark scene).

(UNCREDITED) SCREENWRITER:

Howard Sackler (December 19, 1929 – October 12, 1982)

An American screenwriter and playwright. Sackler was also responsible for an uncredited rewrite of Peter Benchley’s script for *Jaws*, and conceived of Quint’s “Indianapolis” monologue about the sinking of USS Indianapolis during World War II.



Roberta Pryor

LITERARY AGENT: Roberta Pryor (1924 – November 13, 2001)

A New York literary agent. She became an agent at International Creative Management in 1963, where she stayed for over two decades. She acquired the best-selling author Peter Benchley as a client when he was 16 and was still his agent two decades later when he became famous as the author of *Jaws*.



John Williams

COMPOSER: John (Johnny) Williams (born February 8, 1932)

An American composer, conductor, and pianist. In 1974, director Steven Spielberg approached Williams to compose the music for his feature directorial debut, *The Sugarland Express*. They teamed up again a year later for Spielberg’s second film, *Jaws*. Widely considered a classic suspense film, its score’s ominous, two-note ostinato has become synonymous with sharks and approaching danger. The score earned Williams his second Academy Award, his first for an original composition. John Williams conducted the orchestra during the 1976 Academy Awards, so when he won the Oscar for best score, he had to dash up to the podium to accept his Oscar and then run back down to continue conducting. In a career that has spanned seven decades, he has composed some of the most popular, recognizable, and critically acclaimed film scores in cinematic history. Williams has won 25 Grammy Awards, seven British Academy Film Awards, five Academy Awards, and four Golden Globe Awards. With 52 Academy Award nominations, he is the second most-nominated individual, after Walt Disney.

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NAMES YOU SHOULD KNOW: THE PEOPLE BEHIND JAWS



Lorraine Gary and Sidney Sheinberg

ENTERTAINMENT EXECUTIVE:

Sidney (Sid) Sheinberg (January 14, 1935 – March 7, 2019) An American lawyer and entertainment executive. He served as President and CEO of MCA Inc. and Universal Studios for over 20 years. In June 1973, Sheinberg was elected President and Chief Operating Officer of MCA, Inc.

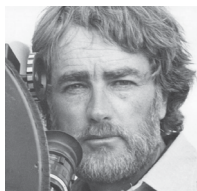
and Universal Studios. Sheinberg attached Spielberg to *Jaws* and hired his wife, Lorraine Gary, to appear in the film. When 1975's *Jaws* ran over budget, Sheinberg had Spielberg's back and pushed for the picture to be released.



Shari Rhodes

CASTING DIRECTOR:

Shari Rhodes (July 14, 1938 – December 20, 2009) An American casting director and producer. Rhodes began her career in the 1970s, working on blockbuster films such as *Jaws* and *Close Encounters of the Third Kind*.



Wilmer "Bill" Butler

CINEMATOGRAPHER:

Wilmer "Bill" Butler (born April 7, 1921) An American cinematographer. He is known for his work on *The Conversation* (1974), *Jaws*, and three *Rocky* sequels. Butler had heard that Spielberg was preparing to shoot *Jaws*. "I said, 'I hear you're making a movie about a fish,'" Butler recalls. After they joked for a few minutes, Spielberg asked Butler if he was interested in working on the film. During the production of *Jaws*, Butler spent most of his time on the picture in the water with Spielberg. Butler created a special camera platform that worked with the water to accommodate both "below the water line" and "surface" shots quickly. To handle the longer surface shots the film required, Butler reconfigured the standard "water box" casing used to hold a camera in the water. He also is acknowledged for saving footage from a camera that sank into the ocean, having claimed sea water is similar to saline-based developing solutions. "We got on an airplane with the film in a bucket of water, took it to New York, and developed it. We didn't lose a foot."

SPECIAL EFFECTS:

Robert (Bob) Matthey (June 27, 1910 – January 14, 1993) An American special effects artist. He joined Walt Disney Imagineering when Disneyland was first being created as head of the Mechanical Effects Department. Matthey is most famously known for his creation of the three animatronic sharks used in the production of *Jaws*, with a production cost of around \$150,000 each. The mechanical shark was nicknamed "Bruce" after Steven Spielberg's lawyer, Bruce Raiman.



Robert (Bob) Matthey



Joe Alves and Bruce

PRODUCTION DESIGN:

Joe Alves (born May 21, 1936) A film production designer, perhaps best known for his work on the first three of the *Jaws* films. He directed the third installment, *Jaws 3-D*. He designed the three mechanical sharks for the movie *Jaws* (1975) with mechanical effects man Bob Matthey supervising their physical construction in Sun Valley, CA.

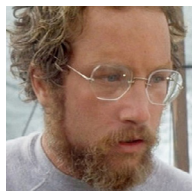


Roy Scheider

ACTOR (CHIEF MARTIN BRODY):

Roy Scheider (November 10, 1932 – February 10, 2008) An actor and amateur boxer, known for playing Chief Martin Brody in *Jaws* and *Jaws 2*. Scheider's ad-libbed line, "You're gonna need a bigger boat," was voted 35th on the American Film Institute's list of best movie quotes.

During his distinguished career he was nominated for two Academy Awards, a Golden Globe Award, and a BAFTA Award.



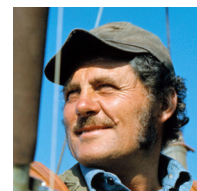
Richard Dreyfuss

ACTOR (MATT HOOPER):

Richard "Ricky" Dreyfuss (born October 29, 1947) An American actor who played Matt Hooper in *Jaws*. Spielberg's friend George Lucas suggested Richard Dreyfuss, whom he had directed in *American Graffiti*. The actor initially passed up the role but changed his decision after he attended a pre-release screening of his newest film, *The Apprenticeship of Duddy Kravitz*. Disappointed in his performance and fearing that no one would want to hire him once *Kravitz* was released, he immediately called Spielberg and accepted the role in *Jaws*. As a result of the casting, the character was rewritten to better suit Dreyfuss. Because the film was shaping up to be so dissimilar to Benchley's novel, Spielberg asked Dreyfuss not to read it. Dreyfuss later went on to win the Academy Award for Best Actor in 1978 for *The Goodbye Girl* (at the time, the youngest-ever actor, at age 30, to win). During his acting career, Dreyfuss had feuds with some of the people he worked with, most notably actors Robert Shaw and Bill Murray, who co-starred with him in *Jaws* and *What About Bob?*, respectively.

ACTOR (QUINT):

Robert Shaw (August 9, 1927 – August 28, 1978) An English actor, novelist, playwright, and screenwriter. Film roles included the shark hunter Quint in *Jaws*, and the mobster Doyle Lonnegan in *The Sting* (1973). Shaw was an alcoholic for most of his life. He was nominated for an Academy Award and a Golden Globe for his role as Henry VIII in the drama film *A Man for All Seasons* (1966).



Robert Shaw

NAMES YOU SHOULD KNOW: THE PEOPLE BEHIND JAWS



ACTRESS (MRS. KINTNER): Lee Fierro
(February 13, 1929 – April 5, 2020)

Elizabeth Lee Fierro was an American actress and theater promoter best known for playing Mrs. Kintner in the *Jaws* film franchise. She acted in a famous scene in which she slapped Martin Brody. The scene required several takes. Fierro recalled slapping the actor playing

Lee Fierro

Brody (Roy Scheider) 17 times. Fierro reportedly had also “objected to the profanity” of the scene’s dialogue as originally drafted, so the scene’s dialogue was rewritten the day before it was filmed. Fierro died from COVID-19 complications in April 2020, at the age of 91.



**Lorraine Gary
and Roy Scheider**

ACTRESS (ELLEN BRODY):

Lorraine Gottfried
(born August 16, 1937)

Better known by her stage name Lorraine Gary, is a retired American actress, best known for her role as Ellen Brody in the *Jaws* film series. Gary married entertainment industry executive Sidney Sheinberg in 1956,

at the age of 19, with whom she has two sons named Jonathan and William “Bill”. She retired from acting after her appearance in the film *1941* (1979), only briefly returning to reprise the role of Ellen Brody in *Jaws: The Revenge* (1987). Her sons are both film producers.



ACTOR (BEN GARDNER) & DIALECT COACH:

Craig Kingsbury
(October 10, 1912 – August 30, 2002)

A local to Martha’s Vineyard, Kingsbury was a man of many trades, including a farmer, fisherman, aquatic biologist, ox cart man, butcher, farrier, woodcarver, builder, breeder of exotic poultry, landscaper, longshoreman,

seaman, stonemason, and naturalist. In 1974 he was hired by Universal Studios to help Robert Shaw (set to play Quint in *Jaws*) talk and act like “a fish pier low life, a filthy wharf rat,” as Craig termed it. Audiotapes were made of Craig’s voice and colorful syntax for Shaw to listen to and learn from. Carl Gottlieb, primary screenwriter for the movie, incorporated much of Craig’s singular language style and speech patterns into the finished script. Steven Spielberg gave Craig a speaking part as local fisherman Ben Gardner. According to locals who knew him, he had a pair of cows that would often get loose and walk into the street. They obeyed no one other than Kingsbury, and the police would frequently call him to come collect them. He rarely wore shoes and would walk through town barefoot.

ACTRESS (CHRISSE WATKINS):

Susan Backlinie (born September 1, 1946)

A former actress and stuntwoman. She is best known for her role as Chrissie Watkins, the first shark victim in *Jaws*. Backlinie’s appearance in *Jaws* took three days to shoot, with Backlinie



Susan Backlinie

strapped into a harness while the crew struggled to get the desired effects. Contrary to rumor, Backlinie’s startled reaction and screams of anguish were not due to her being injured by the harness that yanked her back and forth in the water. However, she was attached to a line that was anchored to the ocean floor beneath her, and she was intentionally not warned when she would

be first pulled underwater. This helped provoke a more genuine expression of surprise from her initially – but the remainder of her performance was her own as an actress.

HEAD OF PRODUCTION: Marshall Green

(April 19, 1919 – October 18, 1997)

The head of production at Universal. During production of *Jaws*, Green got upset and told the FX department, “*Jaws* could be a bigger picture than *The Hindenburg*,” which was greeted with laughter. Green then met with Alves alone and asked, “Do you think we can get the shark made?” “Well I can certainly try,” Alves said. “Take it away from the studio,” Green replied. “Take it off this lot.”


EDITOR: Verna Fields (March 21, 1918 – November 30, 1982)

A film editor, film and television sound editor, educator, and entertainment industry executive. Fields came into prominence as a film editor and industry executive during the “New Hollywood” era (1968–1982). She had established close ties with the directors Peter Bogdanovich, George Lucas, and Steven Spielberg early in their careers, and became known as their “mother cutter”; the term “cutter” is an informal variation of “film editor.” *Jaws* in particular was enormously and unexpectedly profitable and ushered in the era of the “summer blockbuster” film. Fields’ contributions to this success were widely acknowledged. She received an Academy Award and an American Cinema Editors Award for best editing for the film. Within a year of the film’s release, she had been appointed as Vice-President for Feature Production at Universal Pictures. She was thus among the first women to enter upper-level management in the entertainment industry. Her career as an executive at Universal continued until her death in 1982 at age 64.

DICK RICHARDS (born 1936)

A film director, producer, and screenwriter. Known as a storyteller and an “actor’s director” Richards worked with Robert Mitchum, Gene Hackman, Martin Sheen, Blythe Danner, Catherine Deneuve, Alan Arkin, and many others. Universal Pictures first approached director Dick Richards about directing *Jaws* after he made his directorial debut with *The Culpepper Cattle Company*. But during his meeting with the producers, Richards kept referring to the shark as a whale, which cost him the job.

JAWS BY THE NUMBERS



Although principal photography was scheduled to take

55
DAYS

it did not wrap until October 6, 1974, after

159
DAYS

Steven Spielberg was only

26
YEARS OLD

when he was attached to direct *Jaws*.

The movie's



25
FOOT
GREAT
WHITE
SHARK

was played by **three full-scale mechanical models** towed by submerged "sleds" or guided by hidden scuba divers.

The film's producers located a freshly caught



13
FOOT
TIGER SHARK

in Florida and flew it up to Massachusetts on a private plane to use in the scene in which town officials prematurely celebrate a large shark that's been caught. By the time the cameras rolled, however, the shark was decomposing and smelled awful.

To add authenticity to the scene in which Hooper goes underwater in the shark cage, a second unit shot footage of real sharks in Australia. To make the sharks appear bigger, the filmmakers used a shrunken shark cage and a Hooper stunt double played by a

4-FOOT-9 EX-JOCKEY IN A WETSUIT.

Martha's Vineyard was chosen in part because the surrounding ocean had a sandy bottom that never dropped below

35 FEET FOR 12 MILES

out from shore, which allowed the mechanical sharks to operate while also beyond sight of land.

400,000 FEET

of film had been shot, but only

11,000 FEET

made up the picture.

MOVIES REFERENCED IN BRUCE



LOST HORIZON • Frank Capra

(1937) Based on a novel by James Hilton, this fantastical drama follows a group of plane-crash survivors who have landed in the mythical Shangri-La, a valley hidden deep within the mountains of the Himalayas.



THE STING • George Roy Hill

(1973) Following the murder of a mutual friend, aspiring con man Johnny Hooker (Robert Redford) teams up with old pro Henry Gondorff (Paul Newman) to take revenge on the ruthless crime boss responsible, Doyle Lonnegan (Robert Shaw).



THE SOUND OF MUSIC • Robert Wise

(1965) Julie Andrews plays the role of Maria, the tomboyish postulant at an Austrian abbey who becomes a governess in the home of a widowed naval captain with seven children, and brings a new love of life and music into the home.



BUTCH CASSIDY AND THE SUNDANCE KID • George Roy Hill

(1969) The true story of fast-draws and wild rides, battles with posses, train and bank robberies, a torrid love affair, and a new lease on outlaw life in far away Bolivia.



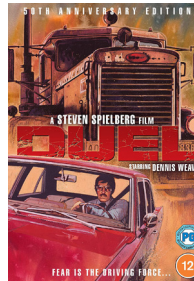
THE SUGARLAND EXPRESS • Steven Spielberg

(1974) Married small-time crooks Lou-Jean (Goldie Hawn) and Clovis Poplin (William Atherton) lose their baby to the state of Texas and resolve to do whatever it takes to get him back.



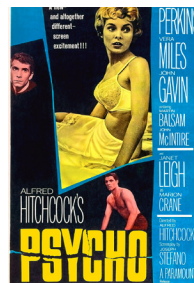
CULPEPPER CATTLE COMPANY • Dick Richards

(1972) Restless teen Ben Mockridge (Gary Grimes) eagerly signs on to be an assistant on a cattle drive headed by the gruff Frank Culpepper (Billy "Green" Bush).



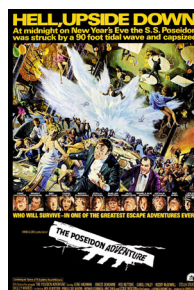
DUEL • Steven Spielberg

(1971) David Mann (Dennis Weaver), a mild mannered electronics salesman, is driving cross-country on a two-lane highway when he encounters an old oil tanker driven by an unseen driver who seems to enjoy annoying him with dangerous antics on the road.



PSYCHO • Alfred Hitchcock

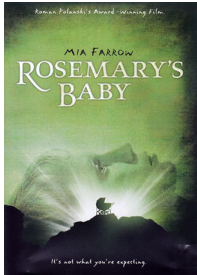
(1960) An American psychological horror thriller film. Phoenix secretary Marion Crane (Janet Leigh), on the lam after stealing \$40,000 from her employer in order to run away with her boyfriend. Traveling on the back roads to avoid the police, she stops for the night at the ramshackle Bates Motel and meets the polite but highly strung proprietor Norman Bates (Anthony Perkins), a young man with an interest in taxidermy and a difficult relationship with his mother. The murder of Leigh's character in the shower is the film's pivotal scene and one of the best-known in all of cinema.



POSEIDON ADVENTURE • Ronald Neame

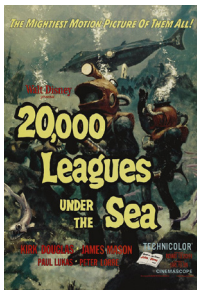
(1972) American disaster film about the fictional SS Poseidon, an aging luxury liner on her final voyage from New York City to Athens before it is scrapped. On New Year's Eve, it is overturned by a tsunami. Passengers and crew are trapped inside, and a preacher attempts to lead a small group of survivors to safety.

MOVIES REFERENCED IN BRUCE



ROSEMARY'S BABY • Roman Polanski

(1968) A young couple trying for a baby moves into an aging, ornate apartment building on Central Park West, where they find themselves surrounded by peculiar neighbors.



DISNEY'S 20,000 LEAGUES •

Richard Fleischer

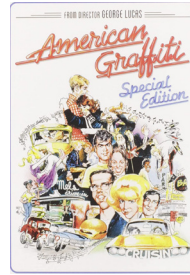
(1954) In 1866, Professor Pierre M. Aronnax (Paul Lukas) and his assistant Conseil (Peter Lorre), stranded in San Francisco by reports of a giant sea monster attacking ships in the Pacific Ocean, are invited to join an expedition to search for the creature. Features an animatronic giant squid.



THE FRENCH CONNECTION •

William Friedkin

(1971) A pair of NYPD detectives in the Narcotics Bureau stumble onto a heroin smuggling ring based in Marseilles, but stopping them and capturing their leaders proves an elusive goal.



AMERICAN GRAFFITI • George Lucas

(1973) A group of teenagers in California's central valley spends one final night after their 1962 high school graduation cruising the strip with their buddies before they pursue their varying goals



MAN FOR ALL SEASONS •

Fred Zinnemann

(1966) When the highly respected British statesman Sir Thomas More (Paul Scofield) refuses to pressure the Pope into annulling the marriage of King Henry VIII (Robert Shaw) and his Spanish-born wife, More's clashes with the monarch increase in intensity.



THE TOWERING INFERNO •

John Guillermin

(1974) Classic 1970s disaster movie about a fire that breaks out in a state-of-the-art San Francisco high-rise building during the opening ceremony attended by a host of A-list guests.

GLOSSARY

Universal Studios • page 2

an American film production and distribution company founded in 1912. Universal is the oldest surviving film studio in the United States; and the oldest member of Hollywood's "Big Five" studios in terms of the overall film market.

Hague • page 3

The Hague is known as the home of international law and arbitration. The International Court of Justice, the main judicial arm of the United Nations, is located in the city, as are the International Criminal Court, the Permanent Court of Arbitration, the Organisation for the Prohibition of Chemical Weapons, Europol, and approximately 200 other international governmental organizations.

Doubleday • page 3

Doubleday is an American publishing company. It was founded as the Doubleday & McClure Company in 1897 and was the largest in the United States by 1947.

in galleys • page 3

A galley copy is an advance copy of your book. It's not a completely finalized version, but it's close enough to send to readers for promotional purposes. Usually, galley copies are the version of your book that comes right before the final proofreading.

primordial • page 4

existing at or from the beginning of time; primeval.

Guild • page 10

an association of craftsmen or merchants formed for mutual aid and protection and for the furtherance of their professional interests.

revisionist western • page 10

The revisionist Western (also called the anti-Western, and sometimes revisionist antiwestern) is a sub-genre of the Western film. Designated a post-classical variation of the traditional Western, the revisionist subverts the myth and romance of the traditional by means of character development and realism to present a less simplistic view of life in the "Old West." While the traditional Western always embodies a clear boundary between good and evil, the revisionist Western does not.

white whale • page 10

a reference to Herman Melville's 1851 novel *Moby-Dick*, in which Captain Ahab relentlessly pursues an albino sperm whale. A euphemism to suggest an objective that is relentlessly or obsessively pursued but difficult to achieve.

Oscar • page 10

The Academy Awards, popularly known as the Oscars, are awards for artistic and technical merit in the film industry. They are regarded by many as the most prestigious and significant awards in the entertainment industry worldwide. They started in 1929, and have been awarded annually ever since.

frame • page 11

a single image of film or video.

Super Eight Millimeter • page 11

a motion-picture film format released in 1965 by Eastman Kodak as an improvement over the older "Double" or "Regular" 8 mm home movie format.

"B" Movie • page 13

a low-budget commercial motion picture. In its original usage, during the Golden Age of Hollywood, the term more precisely identified films intended for distribution as the less-publicized bottom half of a double feature (akin to "B-sides" for recorded music)

Kitsch • page 13

movies you go back to every time, full of tawdry and nostalgia

Cleopatra's Barge • page 14

the first oceangoing yacht built in the United States. It was built in 1816 at Salem, MA by shipbuilder Retire Becket for owner George Crowninshield Jr.

Awards crush • page 18

The season in which award-worthy films are released en masse.

Quint • page 20

the deuteragonist of the film *Jaws*. He was a professional shark hunter who resided in the fictional summer resort of Amity Island, where he operated his sharking boat, the Orca.

Great Whites • page 21

The great white shark (*Carcharodon carcharias*), also known as the white shark, white pointer, or simply great white, is a species of large mackerel shark which can be found in the coastal surface waters of all the major oceans. It is notable for its size, with larger female individuals growing to 6.1 m (20 ft) in length and 1,905–2,268 kg (4,200–5,000 lb) in weight at maturity. The great white shark is an apex predator, as it has no known natural

GLOSSARY

predators other than, on very rare occasions, the orca. The great white is responsible for the largest number of reported and identified fatal unprovoked shark attacks on humans, although this happens very rarely (typically fewer than 10 times a year globally).

Hopper • page 22

In *Jaws*, Matthew "Matt" Hooper is a young oceanographer fascinated by sharks who was hired by Martin Brody, the chief of the APD (Amity Police Department) during the infamous "Amity Incident" in 1973.

"If Disneyland can make those damn pirates move around." • page 26

the Pirates of the Caribbean ride at Disneyland tells the story of a band of pirates in the West Indies islands around the Caribbean Sea. The original version of the ride was opened at the original Disneyland in 1967, and was the last ride whose construction was envisioned and personally overseen by Walt Disney, who died three months before it opened. This ride features 53 audio-animatronic animals and birds, and 75 audio-animatronic pirates and villagers in the ride, and was one of the first to rely on life-like animatronic characters.

ichthyologists • page 26

the branch of zoology devoted to the study of fish, including bony fish (Osteichthyes), cartilaginous fish (Chondrichthyes), and jawless fish (Agnatha).

Scripps Institute of Oceanography • page 27

in San Diego, California, and founded in 1903, the Scripps Institute of Oceanography is one of the oldest and largest centers for ocean and Earth science research, public service, undergraduate and graduate training in the world.

Emmy • page 28

The Emmy Awards, or Emmys, are awards for artistic and technical merit in the television industry. It is considered one of the four major entertainment awards in the United States, the others being the Grammy, the Oscar, and the Tony.

Nantucket • page 33

a tiny, isolated island off Cape Cod, Massachusetts, is a summer destination with dune-backed beaches.

Martha's Vineyard • page 34

a Massachusetts island, sits in the Atlantic just south of Cape Cod. A longtime New England summer colony, it encompasses harbor towns and lighthouses, sandy beaches and farmland. It's accessible only by boat or air.

Brody • page 36

Chief Martin Brody is the protagonist of the film *Jaws* and its sequel, *Jaws 2*. He was the Chief of Police on Amity Island during *Jaws*, but was fired in *Jaws 2*, and killed two great white sharks terrorizing Amity waters.

Catcher in the Rye • page 38

The Catcher in the Rye is a novel by J. D. Salinger, partially published in serial form in 1945–1946 and as a novel in 1951. It was originally intended for adults but is often read by adolescents for its themes of angst, alienation, and as a critique of superficiality in society. It has been translated widely.

Klezmerizing • page 40

Klezmer is an instrumental musical tradition of the Ashkenazi Jews of Central and Eastern Europe. "Klezmerizing" is a made up word that combines klezmer and mesmerize, poking at Steven Spielberg's Jewish heritage.

Kelley House Hotel • page 47

a historic hotel in Martha's Vineyard.
thekelleyhousehotel.com

Deputy Hendricks • page 54

a character who appears in *Jaws* and *Jaws 2*. He is a colleague of Martin Brody at the Amity Police. He was portrayed by Jeffery Kramer.

Mrs. Kintner • page 54

a character in *Jaws*; the mother of Alex Kintner, who was the boy that was attacked and killed by the shark off the beaches of Amity, on Martha's Vineyard.

big kahuna • page 62

a preeminent person or thing. "Big kahuna" is an idiom that is derived from the native Hawaiian language. The word kahuna has gone through many variations in translation until it finally joined the English language in the middle of the twentieth century in the idiom "the big kahuna," a term many Hawaiians find offensive.

klutz • page 65

derived from yiddish; a clumsy, awkward, or foolish person.

Cornwall • page 65

a county on England's rugged southwestern tip. It forms a peninsula encompassing wild moorland and hundreds of sandy beaches, culminating at the promontory Land's End.

San Fernando Valley State College • page 66

a public university in the Northridge neighborhood of Los Angeles, California

Royal Academy of Dramatic Art • page 66

a drama school in London, England, that provides vocational conservatoire training for theater, film, television, and radio. It is based in the Bloomsbury area of Central London and is a founding member of the Federation of Drama Schools. It is one of the oldest drama schools in the United Kingdom, founded in 1904 by Sir Herbert Beerbohm Tree.

electrolysis • page 71

a technique that uses direct electric current to drive an otherwise non-spontaneous chemical reaction

corrosion • page 71

a natural process that converts a refined metal into a more chemically stable oxide. It is the gradual destruction of materials by chemical or electrochemical reaction with their environment.

"I'm ready for my close up Mr. DeMille." • page 75

A famous line spoken by character Norma Desmond in the closing scenes of the 1950 movie *Sunset Boulevard*. The part acted by Gloria Swanson depicts a washed up silent movie actress who craves the attention she once commanded.

continuity • page 80

the maintenance of continuous action and self-consistent detail in the various scenes of a movie or broadcast.

Moby Dick • page 84

an 1851 novel by American writer Herman Melville. The book is the sailor Ishmael's narrative of the obsessive quest of Ahab, captain of the whaling ship *Pequod*, for revenge against Moby Dick, the giant white sperm whale that on the ship's previous voyage bit off Ahab's leg at the knee.

Indianapolis speech • page 89

Robert Shaw's monologue about the USS *Indianapolis* is widely considered the best scene in *Jaws*. The speech details the horrors more than 800 men faced for several days in the Pacific Ocean, drifting between life and death, dehydration and shark attacks.

USS Indianapolis • page 89

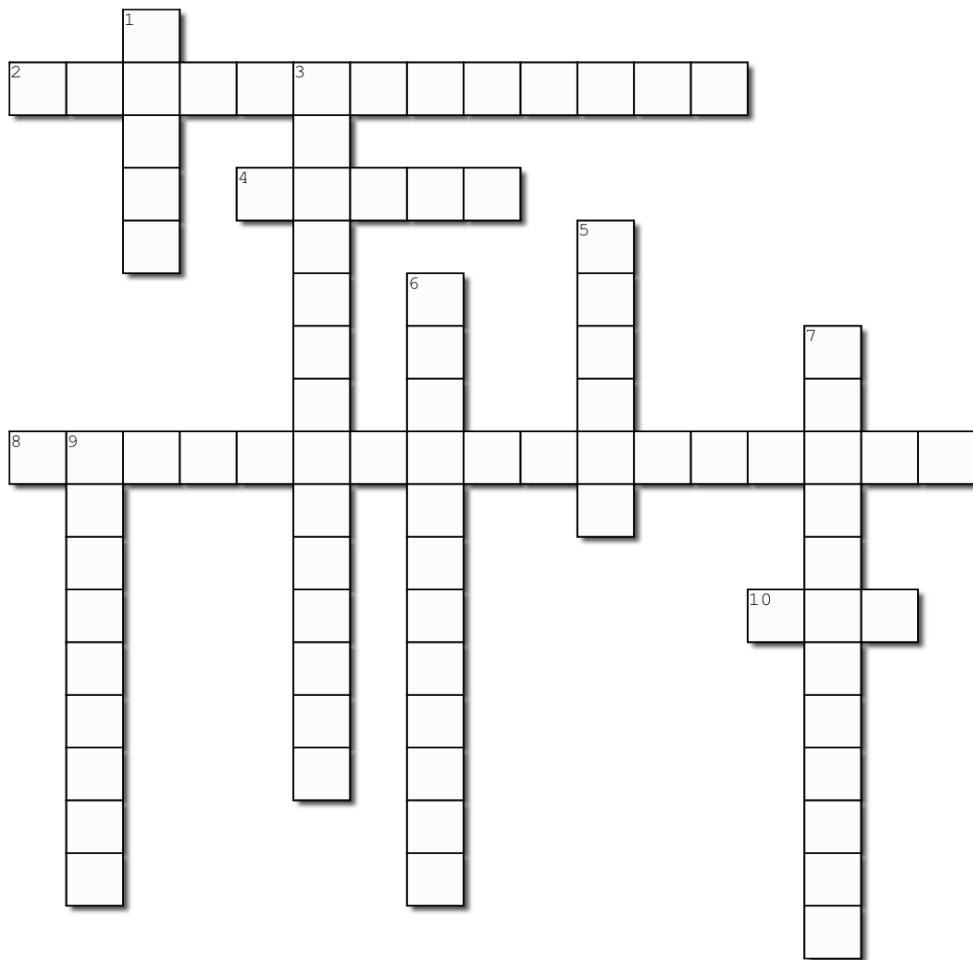
Launched in 1931, the USS *Indianapolis* was once the pride of the U.S. Navy, acting as the flagship of the Fifth Fleet during the heart of World War II in 1943 and 1944. On July 30, 1945, the ship, tasked with delivering the nuclear bomb that would fall over the skies above Hiroshima, secretly entered the waters outside of the island of Tinian in the dog days of summer. There its crew of 1,195 men delivered the bomb. But at 12:15 a.m. on the 30th, while en route to the Philippines, their ship was struck by a torpedo from a Japanese submarine. Three hundred men are estimated to have died on impact. More than 800 did not, surviving the fires and mounting water long enough to abandon ship and flee into the sea. There they would find the sharks waiting. In *Jaws Quint* states, "Eleven hundred men went into the water, 316 men came out and the sharks took the rest." While there may be some exaggeration there that overlooks how many died of dehydration, burns from the sinking ship, or drowning, it was undeniably a feeding frenzy for the men who were really there.

Vomit Comet • page 95

the nickname for an aircraft that simulates zero gravity. NASA uses this plane for research and education purposes.

CROSSWORD

Test your *Jaws* knowledge with this crossword puzzle!



Across

2. Ellen Brody was played by _____
4. How many sharks were made for JAWS?
8. Steven Spielberg's Diretoral Debut
10. While set in July, JAWS began filming in this month

Down

1. A single image of film or video
3. The branch of zoology devoted to the study of fish
5. Bruce is named after Steven Spielberg's _____
6. The Director and Choreographer of BRUCE
7. The book BRUCE is based on
9. The production company behind Jaws